THE

ARCHITECTURAL MAGAZINE.

NOVEMBER, 1834.

ORIGINAL COMMUNICATIONS.

ART. I. *On those Principles of Composition, in Architecture, which are common to all the Fine Arts.* By the CONDUCTOR. Sect. 3. *Forms, Lines, Lights, Shades, and Colours, considered with reference to the Principles of Regularity, Uniformity, and Symmetry.*

REGULARITY, we have shown (p. 221.) to be the first step in the progress of art, and (p. 283.) that it is generally by this step that art is first recognised. Regularity is resorted to, in the primitive state of every people, in the practice of all those arts, the object of which is to please. In the rude ages, the first books were written or recited in rhyme, which in language is the recognition of art. The species of motion expressive of joy, in which time was kept, was considered dancing; and songs, whether of joy or grief, were considered music, when the same sounds were repeated at regular intervals. In sculpture, and in painting, we find that the principle was recognised in the stiff attitudes of the figures, and the upright regular forms of the trees or other objects introduced. In rude architecture, it is rendered obvious by the total absence of variety.

Uniformity must necessarily have been nearly coeval with regularity, since, in architecture, it merely implies a form composed by the repetition of similar surfaces. When this form is repeated at the same intervals of space or time, uniformity is joined with regularity. Thus a cube is uniform, and when a series of cubes are joined in succession, so as to form a line, the mass of building becomes at the same time regular.

Symmetry being a conspicuous beauty in the human figure, in all animals, and, indeed, in most natural objects, would soon attract attention after uniformity and regularity. A statue would be carved with both hands and both feet in the same position, long before any attempt was made to vary the attitude or the drapery; and full-face portraits, which showed both eyes, would be painted long before profiles, or three-quarter faces.

These three primitive beauties, regularity, uniformity, and symmetry, may be referred to one common principle; viz., Repetition. In regularity, a form is repeated at regular distances without reference to the number of times, or to the production

of a whole; in uniformity, a form is simply repeated or doubled, without reference to the formation of a whole; and in symmetry, a form, whether simple or composite, is repeated or doubled on each side of a centre, with reference to the formation of a whole. The elevation of a building may be perfectly regular, the windows may be of the same form, and at the same distances, and their repetition may be carried to any extent, without forming a whole. In like manner, a building may be uniform; that is, the general form either of the whole building, or of its prominent details, may be repeated or doubled without forming a whole. For example, two double cubes, each containing an even number of windows, may be joined together, so as to form a building perfectly uniform; and yet not so as to form a whole in architectural composition. A whole not only consists of distinct parts, but these parts must always be put together in such a way as to produce an obvious centre; and this centre must be essential to the composition. Now, a regular building, such as a street, whether with or without a colonnade, may be cut into any number of parts, and each part would have just as good a claim to being an architectural whole, as the whole mass of building had when joined together in the form of a street. In like manner, a uniform mass of building, such as two cubes placed side by side, might be cut into two equal parts, and each would remain uniform, without either in their separate or conjoined state having ever formed a whole. This would be more especially the case, if the windows, doors, or other parts, in each elevation, were in equal, and not in odd, numbers. If they were in odd numbers, there would be one window, door, or other part, in the centre, and this must necessarily be cut in two, when the two cubes were divided; and, if the two cubes were to be reunited, the same sides must again be placed together. On the other hand, if the windows, doors, or other parts, were even, it would be of no consequence which sides were placed together. Thus it appears, that as every whole must have a centre, which is essential to it, so a uniform building with an irregular number of windows, doors, or other parts, forms a nearer approach to a whole, than a uniform building with a regular number of parts. In general, the test to discover a whole in any building is, to imagine it cut down the centre; not always through the centre of the mass of materials, though this will be sufficient in regular and uniform buildings, but through the centre of the composition. If the two parts separated can be joined together again in any other way than that in which they were combined before, a whole was not originally produced. The great distinctive character, therefore, of a symmetrical building, or other artistical composition, is, that it forms a whole; but this is by no means the case with a building or other object which is merely uniform, or regular. We shall now endeavour to show the application of the principle of repe-

tition, in its three modes of regularity, uniformity, and symmetry, to forms, lines, lights, shades, and colours.

Whatever may be the general *Form* of a building, considered as a whole, that character of form ought to be the prevailing one in all its leading parts and details. This is sufficiently obvious; for, if different forms were employed in the details, without any regulating principle, they could never be recognised as belonging to the same composition; and a consistent whole could not therefore be produced. Suppose a building to be in the form of a double cube, one placed over the other, with windows on every side. The principle of Uniformity requires that these windows should be parallelograms, that being the form presented by the elevation of the double cube; and the principle of Regularity requires that they should be repeated at the same distance from one another throughout. The forms being the same, and the distances between these forms being also the same, on all the four sides of the building, the result would be uniformity and regularity. There may be very little beauty in this result; because it is wholly without either symmetry or variety; and, if of small size, equally without grandeur; but the beauties of uniformity and regularity, though of the simplest and rudest kind, are here in absolute perfection. If the building were of considerable magnitude, that circumstance alone, taken in connection with uniformity and regularity, could not fail to produce the emotion of grandeur in the mind of the spectator.

Symmetry, we have stated to be the result of the repetition of forms round, or on each side of, a common centre. Thus, if an addition to a double cube were made on one side, and that addition repeated on the other side, the result would be a symmetrical whole. It does not follow that the whole thus produced would be good; because the addition might be round, in which case there would be a want of uniformity in the whole; or it might be too small, or too large, in either of which cases there would be a want of proportion; but still, provided the repetition were correctly made on the other side, the symmetry would be perfect. Symmetry, in short, is nothing more than one half, of an object consisting of a combination of different parts, reflecting the other. There are no forms, therefore, which may not be employed in a symmetrical composition; all that is essential being that there should be a centre which cannot be dispensed with, and that the forms arranged on one side of it be reflected by those on the other side. Where symmetry is joined with variety and harmony; that is, where cultivated symmetry is aimed at, there are certain licenses which may be taken in departing from regular or mechanical symmetry; but these belong to a higher kind of beauty.

The production of regularity in *Lines*, *Lights*, *Shades*, and

Colours, will be easily understood from these details respecting regularity in forms. Where the forms are regular, the lines must of necessity be regular also; for we are not now speaking of the lines of ornament employed to decorate regular buildings. The term uniform lines may be considered a contradiction, but it must be recollected that the term is only used by artists, and with reference to art. Uniform lines, therefore, are lines bounding uniform objects; and symmetrical lines, lines bounding objects which are symmetrical. Regular lights and shades will be produced by regular projections and recesses; and a uniform object must necessarily be uniform in its lights and shades. Though the treatment of colour in elevations is of far less importance than in interiors, yet, where regularity should prevail, the neglect of colour in windows may materially interfere with the effect; and the same may be said both with regard to uniformity and symmetry. Blank windows, that is, recesses indicating windows, but without glass, in any description of building founded on the principles of regularity or uniformity, always injure the effect, by interrupting the series or system not only of colours, but of lights and shades. Blank windows may, however, be introduced in symmetrical buildings; provided that when they occur in one half of the composition, they are reflected in the other half. They are, however, always more or less defects, and should be avoided if possible.

ART. II. *On Character in Architecture.* By W. H.

IT has been recommended by a distinguished and exalted professor of architecture (Sir John Soane), that architects should endeavour, above all things, to give character to their compositions, as being one of the chief and most speaking excellences in design; and upon this subject it is intended to offer a few considerations as to the effects of its influence, the causes by which it is itself influenced, and, generally, of what it consists.

Character, as a term in architecture, must be distinguished from style, for there may be many characters in the same style; and also from expression, for there may be many expressions contributing to the same character. By style is understood a particular description of order; but character alludes to the specific manner in which such style may be applied. Expression, when details only are spoken of, is synonymous with character; but, as every member conveys a distinct expression, it is left for their combination in an entire erection to decide and confirm its character. Although character is, in fact, the simple, though forcible, language of the features in architecture, it is, notwithstanding, the most abstract, and, it may be said, even the most immaterial, attribute that strikes upon the mind. It is

immaterial, because it derives and realises all its essentials from the effects produced by collected objects relatively, and not so much with regard to the objects themselves. To exemplify these positions or assertions more clearly, and touching the progressive influence which they respectively have on our feelings, it will be found that, on the view of an edifice, we recognise its style, we perceive its expressions, but we are impressed with its character. Hence it becomes, as it were, the conducting medium between the intrinsic beauties and qualities of the art, and the pleasures and feelings they excite. If space or vastness improve its commanding character, the response is wonder; if delicacy or minuteness invite examination, it is met by concern and curiosity; if variety vaunt forth its merits, it is respected for richness and value; and to uniqueness, too humble almost to claim its due, taste renders its cheerful tribute to harmony. The vividness of these impressions may be more or less biased by preconceived ideas, or prescience of the purposes of an erection, with which the character should have some affinity; but as this may, and probably will, be different with each individual, the cause rests entirely with him, and does not concern any effect of the architecture.

The influences which act upon character from without, that is, by means entirely foreign to itself, are considered to be these two, locality and aspect. Locality, which includes every distinction of region and climate, it will be easy to prove, has as many distinct powers over the operations of character in building. The pyramids of Egypt, the pagodas of India, the mosques of Turkey, and the cottages of Switzerland, all partake of their several localities, and of the notions that might naturally be suggested by their respective climates and scenery. Locality, however, within our own land, is equally subservient to our subject; for instance, we will suppose ourselves placed before a prospect of a great eminence with a building on its summit, having, for its details, turrets, battlemented walls, and pointed apertures: the character suggested by such a locality would be that of a castle; and, to show that it is the scene only that so influences the character, we will imagine that in the valley beneath there is an erection having a similar combination of parts; but there, at once, they are altogether changed in our imagination; and the same expressions that in the one case formed the striking idea of a castle, in the succeeding instance assume only the characteristics of a village church. The mere circumstance of an approach to a building being altered as to its level, will sometimes make a very sudden and great difference in the effects which its character had previously produced.

There is not any very perceptible difference in the actual construction of buildings in this country which may be attributed

to their being exposed to any particular severity of weather on certain aspects. The influence, then, that character in architecture receives from this cause may be reduced to the single circumstance of the power of the sun, as it varies shadow, and, to a certain extent, colour. A northern aspect, with the sun during the greater part of the day behind it, is not only enveloped in shade itself, but casts a shadow on all before it, which is a kind of type of the gloom that is generally felt to be its characteristic impression. A southern aspect, consequently, obtains the greatest duration of the sun's rays on it; and is the most influential, by the depth and perspicacity which it gives to the details; and (contrary to the northern aspect) it receives additional clearness from the reflection of the ground before it. The eastern and western aspects are, of course, neither so long nor so powerfully under this influence of the sun. As the habits of society in general have introduced rather an artificial change in what may be called daytime, they have not much opportunity of judging of the effects of the sun when in the east; and it already begins to retire from that aspect by the time they are leaving their houses: therefore, as we are speaking of effects worked upon their minds, the eastern aspect has not so great a share of their favour as the western; because, when the sun is in the west, and even setting, it is, with the fashionable world, comparatively midday. In porticoes, especially, where the force and depth of the shadows are most important and desirable, their character is much deteriorated by being subjected to so negative an influence as either the northern or eastern aspects receive. In instance, a portico, erected after a very pure Grecian Doric example, to a chapel in Stamford Street, being nearly due north; and the Ionic portico to the new Law Institution in Chancery Lane, being nearly due east, are considered (without speaking in the least reproachfully of the architecture) to be very unfortunately placed; and are, thus far, evidences of this point. A comparison between the north and south elevations of a church or other building, being constructed exactly similar, will better show the difference of character caused by aspect than any other illustration. The most successful method that has been adopted of remedying this detrimental effect of aspect, seems rather to consist in the use of internal recesses from the line of a building, in preference to extraneous projections, which often fail in procuring the desired effect. Perhaps the north front of Somerset House may have received this consideration, as to a great extent it may be applied to this principle; but a more evident case occurs in the church of St. Mary Woolnoth, in Lombard Street.

Having thus pursued the subject in the view of its influence upon the mind, and also the influence it receives; the third point of view in which it presents itself concerns its composition,

or in what it consists. Perhaps the fact of its having been represented, in the first place, as an immaterial subject, may make it appear rather paradoxical to descend at once to the consideration of its reality. It is immaterial, from the expanse of its description and its indefinite nature; yet, like character in the human disposition, it is only such by its maintenance; and the construction that aids that maintenance forms the reality from which it is extracted as an essence. Character in architecture, then, is, in brief, originated and upheld by the consistency of combined expressions. In the design of an erection, the data of some previously executed model are often taken for adoption to a greater or less extent; but, to have also a claim to originality, there must be sufficient variation to avoid its being a copy, and yet sufficient similitude in such variation to preserve its character. A too close adherence implies servility; and, again, too great a freedom with any given basis, is at the risk of its injury. It is the confusion of having one datum in an original model, another in the present purpose of the building, and a third in the architect's invention, that is so likely to occasion a mingling of the whole together, and probably the destruction of all character in the architecture. This has been much complained of in the modern addition of a steeple to the primitive and ancient form of a temple, as in St. Martin's, St. Pancras, and other churches, where (independently of the alleged defect in construction, which consists in placing the steeple over the pediment, and which is irrelevant to our topic) it produces an equally important defect, by the injury which it does to the character of the architecture, by the union or rather confusion of two very opposite expressions. Simply, the appropriation of a particular order is the most usual and prevalent course; and this, while it leaves the widest scope for originality in its adaptation, limits the data to those which are available with the greatest facility as precedents. Hence increased novelty of form, produced from the same materials, becomes the main cause of distinction in character; and in the aptness of these changes, and in the suitableness of these variations, lies the great art of producing this effect. Of course, novelty, for its own sake alone, can be achieved with a much freer hand by breaking forth from all precedent whatever: but the preceding remark is made with reference to architecture of an orthodox kind (if such a term may be used), and not to any occasional eccentricity. Indeed, the architecture which is least known, and which is most remarkable for its singularity, is the farthest from what could be desired in character; the perfection of which is comprised in its producing the same unequivocal admiration from the greatest possible number of minds. Instead of which, there can scarcely be two similar opinions of any building, the only deducible

proofs of the worth of which, the absence of all comparison, are wrapped up in the conceit of the inventor.

In conclusion, the writer is well aware that he has very superficially treated a subject (having only regarded architecture in its exterior, and *en masse*), which, if fully entered into, would lead to many points of improved interior arrangement and of organised compilation. He has only attempted, by the foregoing observations, to acquaint the reader with the current of thoughts (however vague) which would probably have never even occurred to himself but for the recommendation of the eminent individual first mentioned.

Sept. 1834.

ART. III. *An Attempt to explain the Elements and Principles of Gothic Architecture to the General Reader.* By J. A. PICTON, Esq., Architect.

THE great master of architecture in modern times, Sir C. Wren, has laid it down as a maxim, that "architecture aims at eternity, and is therefore the only thing incapable of modes and fashion." This, however, like every other dogma, is liable to exceptions. Undoubtedly, grandeur in conception, unity in design, harmony in proportion, and elegance in ornament, will always command admiration, whatever may be the particular mode or style exemplified. Still it is curious and interesting to mark the change and variation which have continually been in progress in the public estimate of architectural excellence; and perhaps it would be difficult to point out two periods in history separated from each other by the interval of a century, in which the principles and practice of architecture have not differed widely and materially. Since the first dawn of light which history has thrown upon the progress of the human mind, the acknowledged principles of taste have undergone continual modification, from the various states of civilisation, from the progress of mechanical science, and from that variety of ebbs and flows to which the ever-shifting current of human affairs is continually liable. At every period, however, that great principle and source of all improvement, the aspiration after something nobler and better than what the present scene affords, has been constantly at work, when not entirely repressed by violence; and, though in all cases moulded by external circumstances, and frequently diverted into unworthy channels, in every branch of art, but more particularly in architecture, it has been the source of a variety of styles; and yet of a beauty and fitness in each, to which "a thing incapable of modes and fashions" never could have attained.

Down to the period of the revival of classical architecture, the various modes hitherto practised, whatever might be their

other merits or defects, had something of originality to recommend them; but originality, at the present day, is utterly proscribed. Any absurdity, if it can but be brought forward under the sanction of precedent, is sure to meet with some patrons and admirers; but woe be to the unfortunate wight who should dare to introduce any novelty of his own! He is hunted down as fair game by the common consent of the purists, periodists, and five-order men; and his professional reputation, if he ever possessed any, is in imminent danger of being sacrificed. The task of the present generation is confined to the adapting and combining of the materials already accumulated. It is in the selection and combination of these that talent and taste are to be exhibited.

Amongst the various modes of architecture which are presented to our notice, none possess greater claims to our attention than the indigenous style of our own country, commonly called the Gothic or Pointed style. Now that the Italian mania has happily passed away, it is pretty generally acknowledged that there are other sources of beauty and grandeur besides those which have emanated from the schools of Vignola and Palladio, and a reaction has taken place in favour of the Gothic style to such an extent, that some knowledge of its principles is absolutely requisite for every person who professes any degree of taste or judgment in architecture. Independently of its intrinsic excellence, the remains of this style are scattered in such profusion about our native isle; they form such prominent features in the lovely scenery of England, and are connected with such a variety of pleasing associations, that I can imagine no study more delightful to a person of refined taste and cultivated understanding, than that of its rise and progress, principles and details. There is a very common but very erroneous impression existing, that the study of architectural antiquities is dry, technical, and uninteresting. Can this be the case of a pursuit which depends almost exclusively for its interest on the imagination, and the association of ideas? The ancient architecture of England is closely identified with the brightest periods of our history; with the triumph of liberty at Runnymede, and with the glories of Cressy, Poictiers, and Agincourt. We mark, too, in its progress, the advancement of civilisation and the arts, from the barbaric pomp of the Norman conquerors, through the chivalrous gallantry of the times of our Edwards and Henries, down to the gorgeous magnificence at the period of "the field of the cloth of gold." Can we then look on it with indifference and apathy? To apply the words of our great moralist, "Far from me and my friends be such frigid philosophy! That man is little to be envied, whose patriotism would not gain force upon the plain of Marathon, or whose piety would not grow warmer among the ruins of Iona."

For the benefit of such of your non-professional readers as

would wish to acquire a general knowledge of the subject, I propose, through the medium of the *Architectural Magazine*, to give a popular view of the leading principles of the Gothic style, to enable any person of ordinary discernment to discriminate between the different periods and varieties, and to appreciate their peculiar beauties. I shall begin with a few words as to the nomenclature and classification of this style. Most writers on this subject have taken exception to the term "Gothic," as applied to the architecture of the middle ages. Mr. Rickman, to whom every student of architecture is under the deepest obligations for his very valuable publications, gives to this mode the general epithet of "the English style:" this, however, seems too exclusive and narrow an appellation. We are scarcely justified in rejecting the claim to belong to this style, of such magnificent structures as the cathedrals of Strasburg, Mechlin, Ulm, Vienna, or even Notre Dame, and the cathedrals of Normandy, although they may differ in minor points from edifices contemporaneously erected in England; while the appellation of "Christian Architecture," bestowed upon it by that indefatigable and judicious antiquary Mr. Britton, is, on the other hand, far too comprehensive; as that term would include the eccentricities of the Byzantine school and the bizarrerie of the Italian Tedesco. After all, where lies the valid objection to the use of the term Gothic? and, although originally applied in ridicule and contempt, I think it will not be difficult to prove that it is quite as expressive, and conveys ideas quite as definite, as any other term. The words Doric, Ionic, and Corinthian, applied to styles of architecture, lead us to the conception, whether correctly or not, of the modes of building employed by the Dorians, Ionians, and Corinthians. In like manner, the Gothic style, not to quibble about the precise period or manner of its introduction, was undoubtedly originated and carried to perfection by the descendants of the cognate races of Saxons, Franks, Normans, and Germans, branches from one common Gothic stem, and by them alone. "We are sometimes too apt to forsake the vulgar, when the vulgar is right;" and in this case, whether correct or not, the term "Gothic" is likely to survive any other appellation which has yet been given to the style.

With respect to classification, that of Mr. Rickman, decidedly the clearest and most judicious which has yet been suggested, is, with some slight modifications, that now generally adopted. He subdivides Gothic architecture into four periods:—

1st, The Semicircular, or Norman; extending in its pure state from the time of the Conquest to the reign of Stephen, A. D. 1136, and, with the mixed or transition style which succeeded, to about the year 1190.

2d, The Early Pointed; from the reign of Richard I., 1189, down to the end of the reign of Edward I., 1307.

3d, The Decorated; which prevailed during the greater part of the fourteenth century.

4th, The Perpendicular, sometimes called the Florid Gothic; which commenced about the reign of Richard II., and prevailed during the whole of the fifteenth century and the early part of the sixteenth, down to the period of the Reformation.

The arch being the most prominent and distinguishing feature in this style of architecture, I shall close these introductory remarks by a short description of the different forms of arches introduced, with the periods during which they principally prevailed: these, and any other illustrations which may be necessary, will be in the simplest possible style, to enable any person who can handle a lead pencil and a pair of compasses to make himself master of their contour and method of delineation.

The semicircular arch (*fig.* 151.) is the only one employed in edifices erected prior to the reign of Stephen, A. D. 1136. From that period to the end of the twelfth century, it is found associated with pointed arches, as in the circular part of the Temple Church, London, built about 1180; and in that of St. Bartholomew the Great, West Smithfield, built some time during the reign of Henry II., in which last the great arches at the intersection of the transepts of the original church are pointed, and the arches of the chancel semicircular. The clere-story windows of the present church are of later date.

There are two forms of the horseshoe arch (*figs.* 152. and 153.), in which the centres are above the line of the springing. This arch is not common; but is sometimes introduced along with semicircular arches, apparently for the sake of variety.

Fig. 154. is the segmental arch, in which the centre is below the springing line. This form is rarely combined with semicircular arches. Its general application was to interior doors and openings, during the early and decorated periods; but even in these it is not of frequent occurrence.

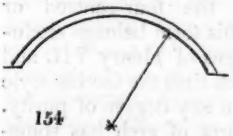
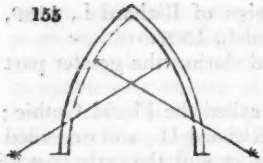
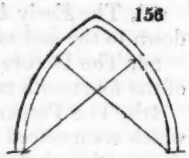


Fig. 155. is the lancet arch, the height of which is greater than its width. Where this arch is used for the main outlines of doors, windows, and other openings, they

155 

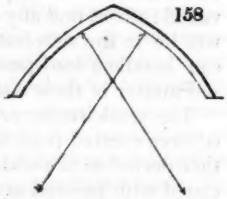
may safely be attributed to the early pointed period. The transept of Beverley Minster, and the nave of Lincoln

156 

Cathedral afford beautiful specimens of this form of arch. In the composition of tracery and wood carving, the lancet arch is continued through all the varieties.

Fig. 156. is the equilateral arch, of which height and width are equal.

Fig. 157. is the drop arch, the height of which is less than its width. *Fig.* 158. is the pointed segmental, the centres of which are below the line of springing.

158 

157

The three last-mentioned arches are used indifferently in the early, decorated, and perpendicular styles.

Fig. 159. is the pointed horseshoe. This form of arch occurs in a few buildings in the mixed or transition style, immediately succeeding the Norman. The choir of Canterbury Cathedral, erected A.D. 1184, offers the finest specimens.

159

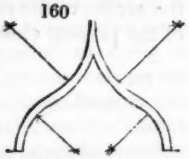
160 

Fig. 160. is the ogee arch. This form was never used for the main arches of doors and windows of ancient buildings, as is sometimes absurdly done at the present day. Its use was confined to tracery, niches, tabernacle work, and other ornamental situations. The ogee form was also frequently applied to the canopies of doors and windows in the late decorated and early perpendicular.

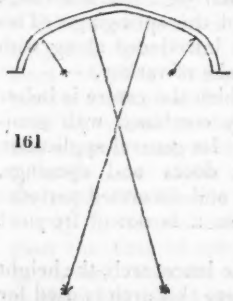
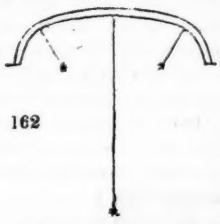
161 

Fig. 161. is the four-centred or Tudor arch. This form belongs exclusively to the reigns of Henry VII. and VIII., after which time the Gothic style ceased to exist in any degree of purity. This peculiar form of arch has sometimes led to a separate classification of this period, under the denomination of Tudor Gothic; but the



162

mere form of the arch hardly seems sufficient to warrant this multiplication of classes.

Fig. 162. is the three-centred or elliptic arch. This arch is sometimes, though very rarely, met with in England, in buildings of the late perpendicular: it frequently, however, occurs on the Continent; but marks the debasement and near approach of the extinction of the style.

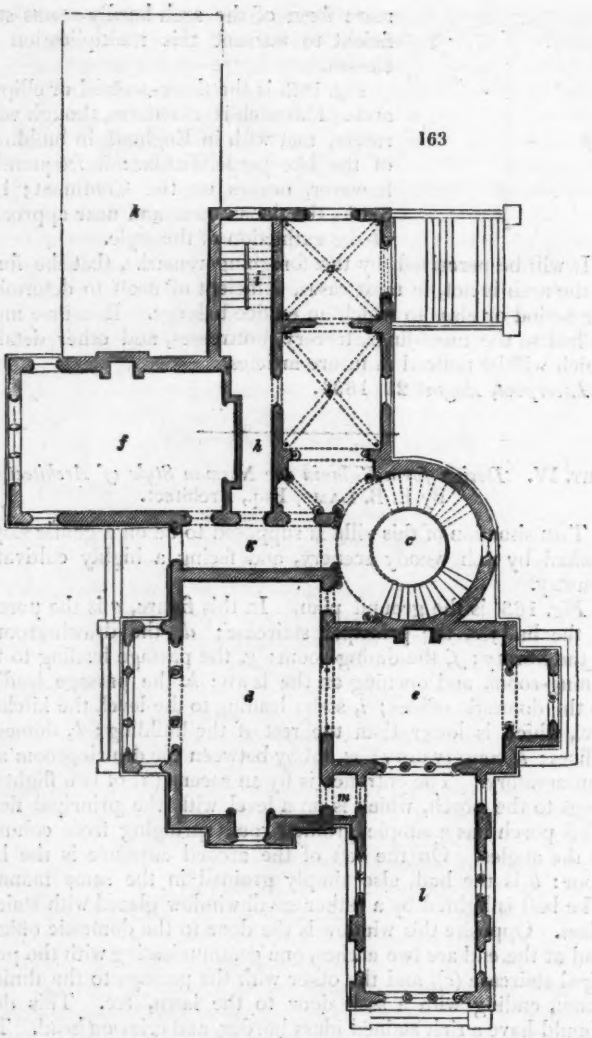
It will be perceived, by the foregoing remarks, that the form of the arch is not, in most cases, sufficient of itself to determine the period or class to which an edifice belongs. Recourse must be had to the mouldings, tracery, buttresses, and other details, which will be noticed in future articles.

Liverpool, August 23. 1834.

ART. IV. *Design for a Villa in the Norman Style of Architecture.* By E. B. LAMB, Esq., Architect.

THE situation of this villa is supposed to be on a gentle slope, backed by rich woody scenery, and facing a highly cultivated country.

Fig. 163. is the ground plan. In this figure, *a* is the porch; *b*, the hall; *c*, the principal staircase; *d*, the drawingroom; *e*, the library; *f*, the dining-room; *g*, the passage leading to the dining-room, and opening on the lawn; *h*, the passage leading to the domestic offices; *i*, stairs leading to the level, the kitchen, &c., which is lower than the rest of the building; *k*, domestic offices; *l*, conservatory; *m*, lobby between the drawingroom and conservatory. The entrance is by an ascent (*a*) of two flights of steps to the porch, which is on a level with the principal floor. This porch has a simple groined roof, springing from columns in the angles. On the left of the arched entrance is the hall door: *b* is the hall, also simply groined in the same manner. The hall is lighted by a rather small window glazed with stained glass. Opposite this window is the door to the domestic offices; and at the end are two arches, one communicating with the principal staircase (*c*), and the other with the passage to the dining-room, ending with a sash door to the lawn, &c. This door should have a rich stained glass border, and crimson head. The passage should have a simple ribbed ceiling, in imitation of oak: the appearance should be rather dark and intricate, to increase the effect: the colour of the walls should be dark stone, rather resembling the effects of age than otherwise. From this passage would be seen the staircase: and from the extremity near the



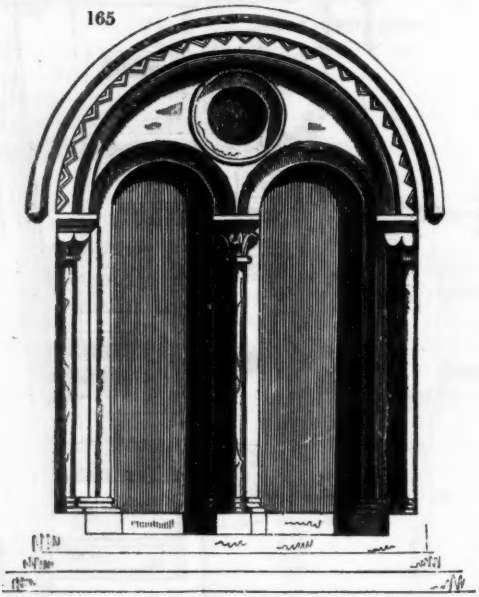
sash door the contrast of light and shade would, I think, be agreeable. Directly opposite the archway to the passage should be a rich stained glass window in the staircase. The staircase should also be lighted by the small windows round the top of

the tower, which are shown in the elevation. (*fig.* 164.) The roof of the staircase is groined, the ribs painted various colours,

and the bosses gilt. From the centre boss is suspended a lamp, shedding rather a dim though still glowing light on the stairs at night. The upper windows should be glazed with rather a dark-coloured glass; and the stairs should be of stone without nosings; that is, without a moulding on the front edge of the tread or step. The staircase should not be geometrical (self-supported), but raised upon columns and arches; and should not go higher than one story. The handrail and balusters should be of bronze, with an oak capping.

From the staircase we proceed to the library or general sitting-room. (*fig.* 163. *e.*) This room should be fitted up in a neat manner, partaking rather of the grave than of the gay. The south window is placed in a recess, the external elevation of which is given in *fig.* 165., to a larger scale. The ceiling of

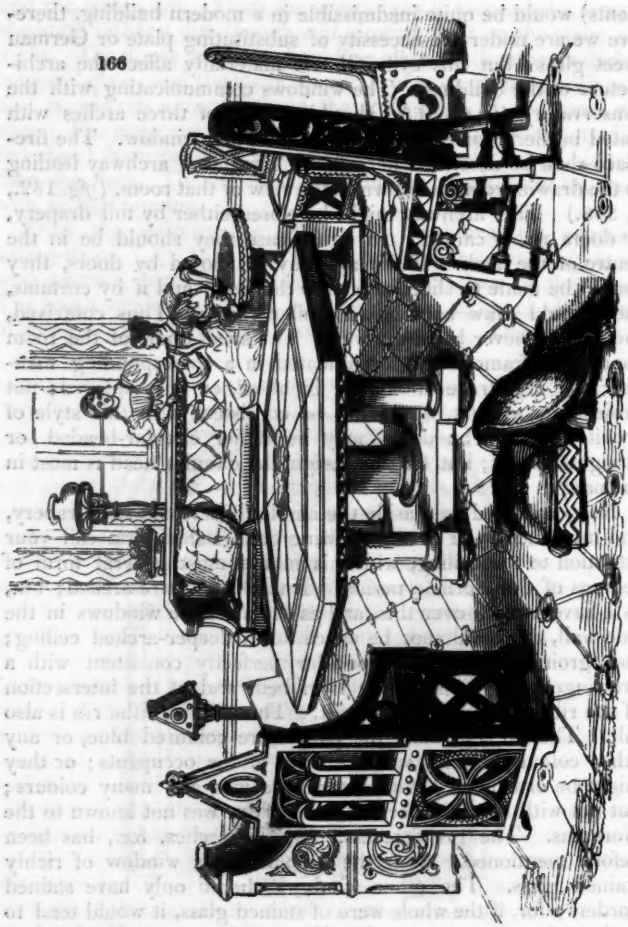
165



this room should be in nearly the same form as that of the drawingroom; but not so richly decorated. The arch of the recess should be on columns, and it should be enriched with the usual decorations. To give a little more light, and also to add to the interest of the room, there should be a small skylight in this recess, glazed with warm-coloured (red or yellow) glass. The window should have coloured glass borders; but the centre lights should be plain; quarry (*carré*, square) glazing (or case-

ments) would be quite inadmissible in a modern building, therefore we are under the necessity of substituting plate or German sheet glass; but this evil will not materially affect the architecture of the building. The windows communicating with the conservatory (*l*, *fig.* 163.) should consist of three arches with tinted borders, corresponding with the other window. The fireplace shall be described hereafter. The large archway leading to the drawingroom is shown in the view of that room. (*fig.* 182., p. 348.) This archway might be closed either by full drapery, or doors richly carved. In either case they should be in the centre of the jamb. If the archway be closed by doors, they should be made to slide back into the wall; and if by curtains, they should draw back into a similar recess. Thus contrived, they would never be in the way. The small doors of the room should be framed and ornamented in a corresponding manner; the architrave should be moulded, or only splayed; not projecting, as that would not be consistent with this style of architecture. The doors may be either circular-headed or straight-headed; but, for this design, the circular head is most in harmony.

Now, having drawn aside the ample folds of the rich drapery, and introduced you to the drawingroom, I shall first call your attention to the ceiling, which is in the most general form of ceilings of the Norman period. It might be more arched; but, as I have a room over this, and as I must have windows in the side wall, there will not be space for a deeper-arched ceiling; and groining I do not consider perfectly consistent with a drawingroom. This ceiling is ribbed, and at the intersection of the ribs are carved bosses gilt. The hollow of the rib is also gilt. The rib is of oak; the panels are coloured blue, or any other colour that may suit the taste of the occupants; or they might be ornamented with various devices, and many colours; but not with heraldic devices, as heraldry was not known to the Normans. The great recess, with its arches, &c., has been before mentioned. Over the fireplace is a window of richly stained glass. The other windows should only have stained borders; for, if the whole were of stained glass, it would tend to darken the room too much. The window over the fireplace should slide into a groove; and a plain glass window might be substituted at pleasure, as it would be agreeable to view the country when either in the bud or at the fall of the leaf, and at the same time to feel the genial influence of a cheerful fire. Of the furnishing of this room it will be scarcely necessary to say anything, as the general view (*fig.* 182.) will give some idea of its appearance. The colours should be in perfect harmony; and a lively character should be given to the whole. Chairs, sofas, tables, stools, chiffoniers, articles of *virtù*, a few elegantly



bound books, vases for flowers, musical instruments, with other elegant articles of refinement, taste, and ornament, should be strewed about the room in most picturesque disorder.

I have not mentioned curtains, except those used to divide the rooms; and these have been omitted purposely, as unnecessary in a room which is highly architectural: but, if they must be had, they may be hung inside the recesses, so as not to interfere with the architecture. Modern Gothic upholstery, with its unconnected burnished gold cornices, suspended by holdfasts,

and thick unmeaning festoons of drapery, would be highly unsuitable. The smaller arches should be turned upon columns rising from the plinth, which should be sufficiently high to receive a cushion; thus forming a pleasant and agreeable seat. The large arch should be open, and the window opposite carried down to the ground, so that, by descending two or three steps, you would come on to the lawn. Windows constructed in this manner, when hung as doors, always have a cheerful effect.

If you are not already tired of my villa, we will next proceed to the dining-room. (*fig.* 163. *f.*) The joists of the floor above this room should be shown, or, at least, an imitation of them; but, if the real joists were left open, it would be necessary to have a double floor, to prevent any noise being heard above. Perhaps it would be better to show only the girders, which should be simply moulded, with a few gilt bosses, and corbels to support the ends. The ceiling should be of light oak, or coloured to represent that wood, and not highly varnished, as that would, by its glossy appearance, destroy the illusion. Near to the entrance of this room is an arched recess for the sideboard, at a convenient distance from the passage (*h*) which leads to the domestic offices. The prevailing colour of the dining-room should be rather of a rich tint, and the furniture more massive, and placed in a little more regular order than in the drawing-room; though, at the same time, care should be taken that the whole does not have a heavy effect. The window at the end should be in three arches, with some coloured glass; and the side windows should correspond with it.

In the composition of architectural interiors, the same principles should guide us as in the composition of a picture; and it will generally be found that the best pictures, for breadth of effect and light and shade, are those where the ceiling or upper part is a mass of shadow and repose, and the lower gradually inclining to light. Thus the light colour should rather rise from the ground than the dark; though the general practice is quite of an opposite nature. On noticing the interiors of our ancient domestic buildings, it will generally be found that this principle is the leading cause which produces so pleasing an effect of light and shade. Their richly carved ceilings are interspersed with heraldic devices and gilt bosses, and ribs and panels of an endless variety of form and colour, which produce depth of tone and intricacy of effect; and the whole combines in general harmony to create agreeable shadow and repose. The long line of vaulting in our cathedrals, with the sparkling bosses and rich tracery which so frequently adorn them, produce a mysterious effect upon the beholder, that is increased by the richly wrought tracery of the window heads, and the stained glass of various hues; the whole throwing a

shadow upon the roof, which produces sensations frequently felt, but difficult to be described.

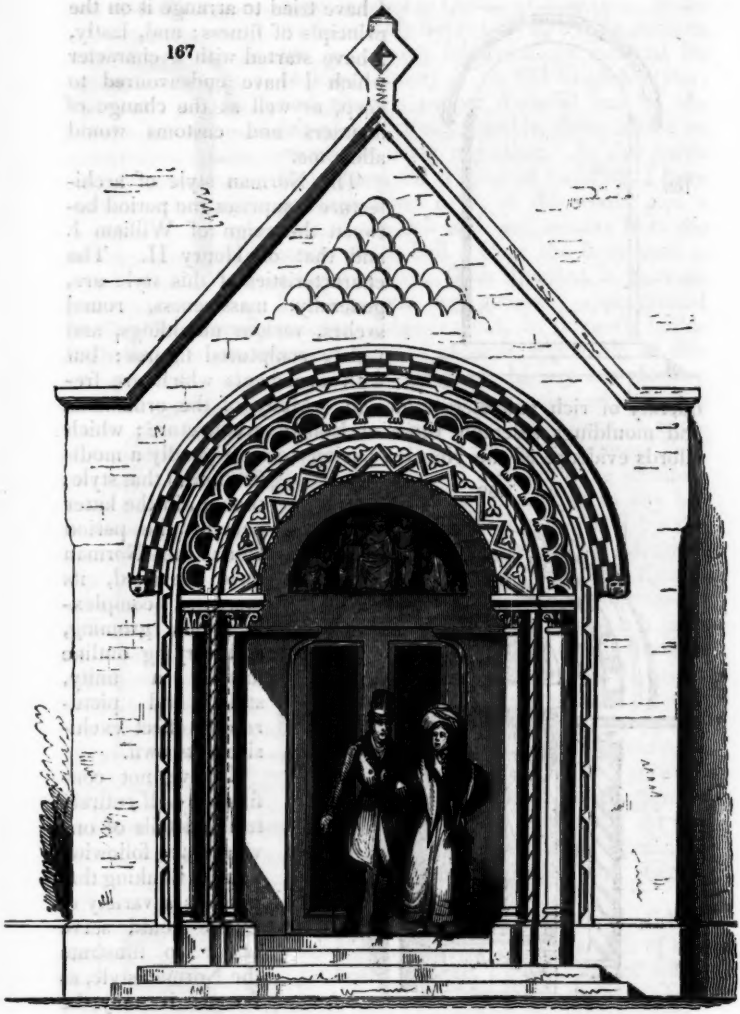
Passing from the drawingroom through the small lobby (*m*), we come to the conservatory (*l*). This is certainly one of the most awkward things to design in the Norman style; but, as I should like such a thing attached to a small villa of this kind, I must make the best I can of it. The roof should be semicircular, on iron ribs, entirely glazed; and the sides should have such openings as would be in character with the rest of the building. The door leading to the conservatory should be glazed with plain glass; and the window at the end should correspond with the library window. If this building were filled with rare plants tastefully arranged, I think it would be an agreeable addition to both the drawingroom and library.

I will not think of troubling you to go up stairs, as I need merely say that the whole of the upper rooms will be in the same character; and if any objection should be made to the windows rising in the gable, as seen in the elevation (*fig.* 164.), and thus preventing the room from having a flat ceiling (as I am aware a prejudice exists to that effect), let me observe that the ceilings will be ribbed, and supported on corbels, which will entirely take away the unsightly appearance; in fact, the general effect would be an improvement, particularly as the room would be of a very good height (about 12 ft.) in the centre.

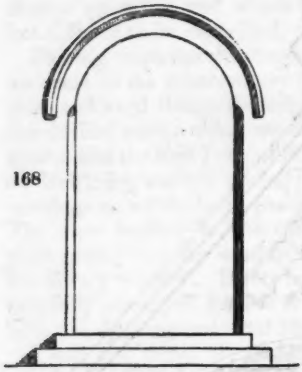
Having described the principal rooms, let us now retrace our steps along the passage (*h*), only to show you the situation of the domestic offices: *i* shows you the position of the back stairs leading to these offices, which are under *k* and the diningroom (*f*). Under the hall, porch, and passage (*h*) are cellars, &c. The back stairs leading to the servants' bedrooms also communicate, by a passage similar to that marked *h*, with the principal part of the house.

Thus having completed our cursory survey of the interior, we will step outside. First, let us consider the building as a whole. (*fig.* 164.) My object has been to produce a picturesque effect; though how far I have succeeded it is not for me to say. The great aim, in designing villa architecture, is to consider, first, what will be the effect upon an uneducated observer, and then, if possible, to study for the critic. I place the uneducated person first, as he has the fewest prejudices to get over; and therefore you must design for him *en masse*. I do not think contemptuously of the opinions of this class of persons, but I place more reliance upon those of another class; viz., the architects of reason. They stand as a medium between the two extremes of the uneducated and the educated; and their criticisms are often severe, but just. A building that cannot stand the test of reason is a mere jumble. The last critic I have to encounter is the

167



antiquary; and of him, perhaps, I shall feel the scourge. How fortunate would be the architect who could satisfy all! To do that is scarcely within the scope of human ability. I will, however, try my chance to please as many as I can. First, I have endeavoured to give a picturesque outline to the building; next,



168

I have tried to arrange it on the principle of fitness; and, lastly, I have started with a character which I have endeavoured to keep, as well as the change of manners and customs would allow me.

The Norman style of architecture comprises the period between the reign of William I. and that of Henry II. The characteristics of this style are, generally, massiveness, round arches, various mouldings, and rudely sculptured figures; but with ornaments which are frequently of rich and elegant design. Many of the ornaments and mouldings resemble those of Roman architecture; which affords evidence of the Norman having been originally a modification of that style; though, in the latter part of the period when the Norman style prevailed, its increased complexity, rich groining, and varying outline formed a unity, style, and picturesque effect exclusively its own.

169

I have not confined myself entirely to the details of one villa in the following figures, thinking that perhaps a variety of forms would serve better to illustrate the Norman style, as far as it may be necessary to proceed at present.

Fig 167. is a design for a Norman porch. This porch is square on the plan, with a groined or open timber roof, covered with tiles on the outside. Lead was frequently employed as a covering for roofs in old English buildings; but slates should

170

never be used in Gothic architecture. Slates were not only never used by our forefathers, but are a very inharmonious material for buildings in any of the old English styles; and when a proper material can be obtained, sufficiently durable, there can be no excuse for using any other. As this porch is designed for a modern building, I have put sash doors to it; as this would give a view of the rich arch and scenery from the inside of the hall. Over the door-head is a basso-relievo. This situation, in Norman buildings, was very generally appropriated to sculpture, usually religious subjects; but, for domestic buildings, there is an infinite variety of subjects applicable to this purpose: history and chivalry would be particularly adapted to it; and might form an additional source of interest if of coeval style with the architecture, or if relating to any heroic action performed by the ancestors of the proprietor of the villa. Detached figures should be sparingly introduced in the exterior; as such subjects, in the Anglo-Norman buildings, were generally saints or other ecclesiastical personages, and were but rarely introduced in domestic buildings; though I would not entirely exclude either single figures or basso-relievos, when an applicable subject occurred. At the sides of the porch are small openings, that may either be glazed with stained glass or left entirely open.

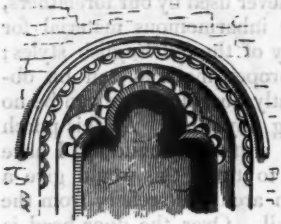
171

172

Fig. 168. is a plain doorway with a label moulding over. The angles of the jamb are splayed. This kind of splay would also suit internal doors of a plain style.

Fig. 169. is a doorway and door of a later period than the last. Here, in the door head, I have shown some rich scroll ornaments, which were frequently used in similar situations. In the west

173



front of Rochester Cathedral are some very good specimens of this kind of ornament, though the arch mouldings are plain zigzag heads with a plain bead. The zigzag is a very common moulding used in the decorations of the Norman style. The columns in this doorway are twisted, and have plain bases and capitals; and the door is ledged, having scroll hinges. Scroll hinges, at the period alluded to, were frequently of such elaborate design as to cover the whole door; and, by their multifarious ramifications, they produced a rich and sparkling effect. There are several specimens of plain square-headed doors still remaining in some of our ancient cathedrals.

174

Fig. 170. is a plain window with a label; and *fig.* 171. is a window with columns and moulded arch. The impost moulding is extended to receive the label in this window; but this was not always the case, as will be seen in *fig.* 165. These windows appear deeply sunk into the wall; but they do not, in fact, require a very thick wall, as, generally, the great depth of the architrave of a Norman window is on the inside of a building; so that any objection to this style on that score is easily obviated. Breadth of design and composition may be thus obtained without heaviness of detail in appearance or reality.

175

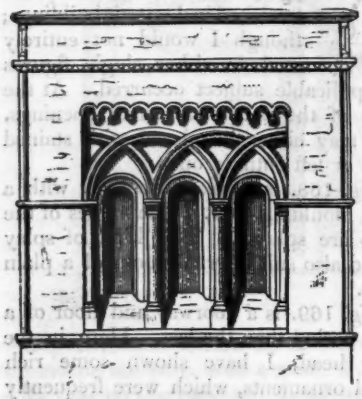


Fig. 165., p. 336., is the library window shown externally. Windows divided by mullions were not unusual among the Normans; and some very early specimens may be seen in St. Alban's Abbey.

Fig. 172. is a singular window, from Faxton church, Northamptonshire. It is only 2 ft. high in the clear,

176

and is an early specimen of the introduction of cusps (the points formed in the upper corners of the window, by the uniting of the two curves).

Fig. 173. is another specimen of the introduction of cusps in the head of a window. A window similar to this is to be seen in the south front of Canterbury Cathedral, which may be considered of the date of 1184.

Fig. 174. is a square-headed Norman window, drawn from a sketch by the late W. F. Smallwood, Esq. It is taken from some building in the Netherlands; but, having misplaced my memoranda relating to it, I regret I cannot name the building from which it was taken. I believe there is a specimen of this kind of window in the Jews' House at York; but the occurrence of square-headed windows in this style is very rare. However, this would be a sufficient precedent for the introduction of one in any modern composition.

177

Fig. 175. is a specimen of interlacing arches. I have shown these in the upper part of a tower (which might be used for a staircase), in order to exhibit a manner of finishing the angles with small beads or columns, which produces a pleasing effect. Here is also shown an arch cornice. Cornices were of many forms; in arches, moulding-blocks, cables, chains, billets, zigzag, &c. When of blocks, they were carved in various ways; the same design being seldom twice used in the same cornice. Corbel heads, and rude imitations of animals, were among the decorations of these blocks, together with flowers, which were frequently of good and chaste design.

178

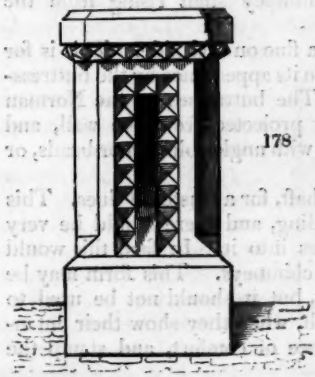
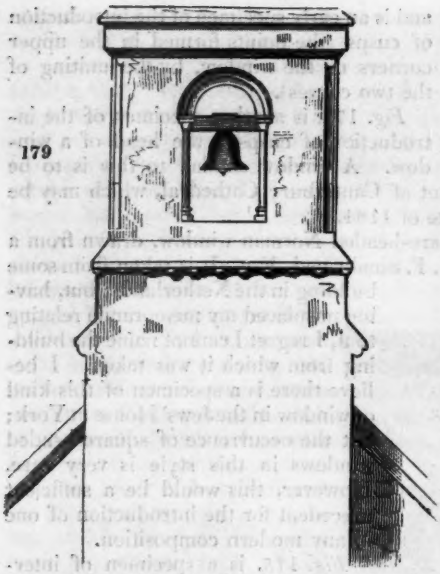


Fig. 176. is another specimen of interlacing arches. These are interesting, as I believe it is now generally admitted that the intersecting arch was the origin of the pointed style of architecture.



179

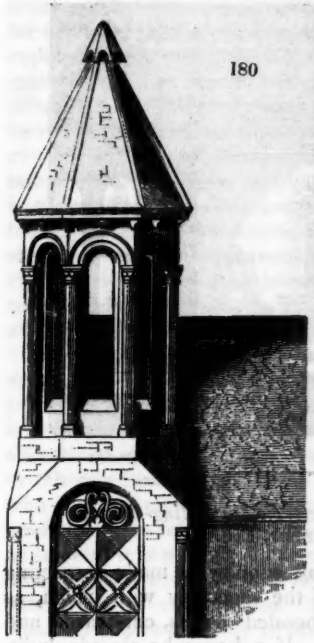
Fig. 177. is a plain chimney shaft in the character of the Norman style. Here we have a difficulty to overcome, as the Normans did not use flues: their habits and the wood fires did not require them; and, in fact, flues were very unusual till about the reign of Elizabeth. That the Normans had fireplaces is true: as there are many specimens now extant of very beautiful workmanship: but they were usually built in the external walls, and the smoke was permitted to escape through a hole a little above the mantelpiece. In the great halls the fires were made in the middle of the room, and the smoke escaped through the louvre boards at the top of the roof: but, as this would not suit a modern building, we must have chimney shafts as much in character as possible.

Fig. 178. is a design for a chimney shaft rising from the roof.

Fig. 179. is a bell tower with a flue on each side. This is for an external wall; and it is aided in its appearance by the buttress-like projection on each side. The buttresses in the Norman style were generally but slightly projected from the wall, and they were frequently ornamented with angle columns or beads, or the angles splayed.

Fig. 180. is a turret chimney shaft, for a cluster of flues. This is suited to the angle of a building, and there would be very little difficulty in turning the flues into it. In fact, this would be one way of preventing smoky chimneys. This form may be called a disguised chimney shaft, but it should not be used to the exclusion of all others; which, when they show their intention, add greatly to the appearance of comfort, and stamp the character of the building.

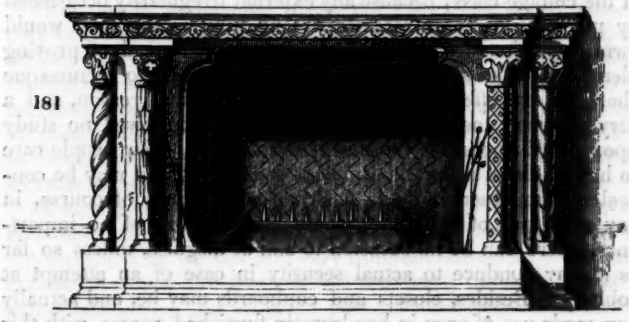
Fig. 181. is a fireplace agreeably to the feeling of the Norman style. Of course it is of much smaller dimensions than



180

those of our ancestors; as the different fuel now used does not require so large an opening.

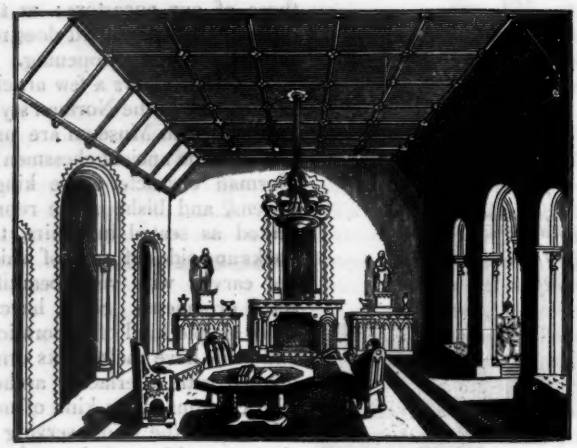
Fig. 166. shows a few articles of furniture in the Norman style. In the British Museum are preserved some ancient chessmen of Norman character: the kings, queens, and bishops are represented as seated in chairs, the backs and sides of some of which are carved with very beautiful scroll ornaments. Some have a more simple kind of decoration, and some have their backs ornamented with interlacing arches, with columns and a kind of mosaic work; the whole serving to show something of the style of furniture used in those days. I need scarcely say, that there are many specimens of diaper and mosaic work that would form good subjects for carpets and papering for walls; or, what would look better for walls, moulds might be formed to impress the plaster, so that it would have the appearance of rich ornamental sculpture. In the nave of Bayeux Cathedral, Normandy, there are some very excellent examples of this kind of decoration. In internal decoration we need not scruple, for want of precedent, to use composition ornaments, when the chief



181

ornaments of the Temple Church were of this material before their restoration, and the beautiful and elaborate west door is still of the same material.

182



ART. V. *Remarks on Closets, &c., in Sitting-Rooms.* By W. H. LEEDS, Esq.

IN p. 48. of this Magazine, an enquiry is made respecting Camilla Cottage, on account of the ingenuity with which, as appears from the description, concealed closets, cupboards, and recesses were there introduced. If a house be already built, there may be a good deal of difficulty in devising anything of this kind, without reducing the size of any one of the rooms; but in the case of one that is to be built, there can be hardly any difficulty whatever in providing as much accommodation of that kind as can possibly be required, especially in a building of the cottage class; because any external irregularity occasioned by placing closets or recesses of any kind where they would form projections from the outer walls might, instead of proving blemishes, be so treated as to conduce materially to picturesque character and effect. But perhaps the principal reason, and a very sufficient one it is, why architects have bestowed no study upon contrivances like those in question, is, that few people care to have a closet of any kind, however completely it may be concealed from observation, in a sitting-room; and, of course, in any other part of the house, where appearance is of no importance, there can be no occasion to aim at disguise, unless so far as it may conduce to actual security in case of an attempt at robbery. Besides, closets and cupboards may be, and actually are, made use of even in handsomely furnished rooms, with this difference, that, instead of being sunk within the walls, they form

articles of furniture capable of being removed at pleasure. What, for instance, is a chiffonier, to all intents and purposes, but a cupboard, that may, should there be occasion, be applied to exactly the same uses as any other cupboard of the same size, although of a different description. Again, if anything larger be required, partaking more of a closet than cupboard size, a piece of furniture resembling a glazed bookcase, with silk curtains behind the glass, supplies it at once; and, where economy is a consideration, furniture of this kind may be made quite handsome enough without being expensive. Another advantage attending such conveniences is, that, besides their usefulness, chiffoniers and similar articles serve to give a more finished and comfortable appearance to a parlour or sitting-room than chairs and tables do alone.

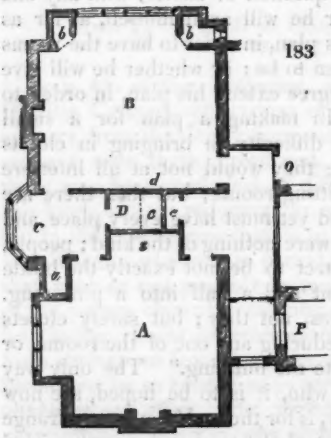
Should it happen that the rooms are small, then, indeed, more articles of furniture than are actually required may oftentimes prove an inconvenience, and occasion a crowded huddled-up appearance. But as either the conveniences alluded to must be abandoned altogether, or space allowed for them in some way or other, it becomes entirely a question of choice, with any one who is about to build, whether he will avail himself, as far as possible, of the full extent of his plan, in order to have the rooms as large as it is possible for them to be; or whether he will give up any space, or else in any degree extend his plan, in order to obtain farther convenience. In making a plan for a small residence, there certainly is no difficulty in bringing in closets or recesses of any kind, where they would not at all interfere with the space allotted to the sitting-rooms; but then there are people who wish for closets, and yet must have every place and passage just as large as if there were nothing of the kind; people, in short, who expect an architect to be, not exactly the bottle conjurer, but able to get a pint and a half into a pint mug. "They do not understand plans, not they; but surely closets may be made without either reducing any one of the rooms, or making any addition whatever to the building." The only way of dealing with such persons, who, it is to be hoped, are now becoming scarcer than formerly, is for the architect so to arrange his plan, in the first instance, that whatever space be appropriated to closet room shall seem quite incapable of being turned to account for any other purpose.

Of course, it is impossible to pretend to lay down rules, or even offer any definite instructions, in regard to what may be accomplished by various and very different methods. Without explanatory cuts, moreover, it is exceedingly difficult to point out satisfactorily, and so as to prevent misconception, what is obvious and intelligible at first sight when expressed in a diagram. One mode, however, may here be mentioned in

general terms, which is that of making a double instead of a single partition between two rooms, and forming closets and recesses out of the intermediate space thus left. Of these closets, some might belong to one room and some to the other; or else to one only, as should be deemed most advisable. Supposing, in a small house, for instance, with only two moderate-sized sitting-rooms, the dining-parlour to be divided from the other apartment after this manner: besides what is gained, in respect to the convenience of closets, there is this additional advantage, that sounds, as, for example, of persons conversing together, could not pass from one room to the other, but would be almost as completely intercepted as by a solid wall of the same thickness as the two partitions and the closets between them. Consequently a doorway, with double doors, might be formed, leading from one apartment to the other, so as to afford a direct communication, free from the objection which would attend it were there only a single door between the two rooms.

The annexed sketch (*fig.* 183.) of part of a plan for a small cottage villa shows something of the mode above recommended, but so extended as to admit a small light closet between the two sitting-rooms. This closet or small lobby (for its size does not entitle it to the name of room, it being, in fact, little more than the space of a bay window), would conduce to external effect, and likewise to some effect and variety within, as the window recess would afford a very convenient situation for stands of plants and flowers; or a small conservatory, opening to this bay, or one side of it, might be added to the present plan. In regard to external effect, there would, as may be seen by the plan, be sufficient contrast between solid surfaces of wall and the parts occupied by windows; and that sort of indication of intricacy which arises from the plan itself being not obviously pointed out by the elevations, and therefore leaving something to imagination.

183



In *fig.* 183., A is a dining-parlour, 17 ft. by 18 ft., with a recess for a sideboard at *s*; B is a drawingroom, 21 ft., by 15 ft., having two closets (*b b*), with jib or masked doors in the paneling of the window recess; the whole of the bay being intended

to be wainscoted. At *d* is a panel communicating with *c* behind. c is a lobby communicating with both rooms, having a large closet at D, and a smaller one at *a*. Symmetry not being of importance in such a case as occurs here, the doors are not placed in a line, in order to prevent a direct view from one room to the other: *p* indicates the situation of the porch; *e* is a closet in the vestibule for great-coats, &c.; and *o* is a door leading to the staircase, and beyond to the domestic offices.

Besides the closet D, which is as accessible from either the dining or the drawing room as if its door opened immediately into either, a smaller secret closet or cupboard might be made in the lower part at *c*, having a sliding door in the dado or lower part of the wall, in the drawingroom, at *d*. Or a cupboard of a similar description, having another below it opening into *c*, might be fixed higher up, and effectually concealed, not only from observation, but even from discovery, by placing before it either a mirror or a glazed print or drawing in a double frame, so contrived that the inner moulding would slide aside, and give access to the door of the cupboard.

It is obvious that the same expedient might be easily adopted almost anywhere, if no more than a shallow cupboard or recess of a few inches in depth be required. Whether there is any instance of this particular contrivance having actually been executed, the writer knows not: possibly there may, although he is not aware of it. He cannot, however, say that the idea is perfectly his own; because he met with the first germ of it where no one would think of looking for it, and where it is likely to remain as safe from discovery by architectural readers as if it had been studiously hidden in the most secret cupboard ingenuity could devise; namely, in Tieck's tale of *Die Gemählde*, or The Pictures.

23. *Hunter Street, Brunswick Square, Sept.* 1834.

ART. VI. *Architectural Maxims.*

FIRST Conception.—In every work of art, great or little, even down to the least, all depends upon the conception. (*Goethe.*)

Influence of Beauty.—Men are so inclined to content themselves with what is commonest, the spirit and the sense so easily grow dead to the impression of the beautiful and the perfect, that every one should study to nourish in his mind the faculty of feeling these things, by every method in his power: for no man can bear to be entirely deprived of such enjoyment; it is only because they are not used to taste of what is excellent, that the generality of people take delight in silly and insipid things, provided they be new. For this reason, one ought every day to hear a little song, read a good poem, see a fine picture, and, if it were possible, to speak a few reasonable words. (*Goethe.*)

MISCELLANEOUS INTELLIGENCE.

Art. I. *Domestic Notices.*

Devonshire. — *Exeter New Market.* On August 20. the Chamber met for the purpose of receiving a report from the committee appointed to examine ninety-nine plans, sent in by numerous architects for these markets; when the premiums were awarded as follows: — For the the upper site, 100*l.* to Mr. George Dymond of Bristol [our correspondent]; 50*l.* to Mr. Henry Lloyd of Bristol; and 25*l.* to Mr. Andrew Patey of Exeter. For the lower site, 100*l.* to Mr. Charles Fowler of London [the contributor of a design for a villa in our *Encyclopædia of Cottage, Farm, and Villa Architecture and Furniture*, and architect of the Covent Garden, Hungerford, Portman, and other markets, all of which we hope in time to engrave and describe]; 50*l.* to Mr. Ambrose Poynter of London; and 25*l.* to Mr. J. B. Bunning, of London. Means are about to be adopted to produce, from the said plans, one for each market, embracing the best and most useful portions contained in them. (*Exeter Flying Post*, Aug. 21.)

We were much gratified at observing the liberality of the Exeter Commercial Chamber, and the success of our talented friends Mr. Dymond and Mr. Fowler; but we were not less surprised and chagrined to observe a letter, signed An Architect of Thirty Years' Standing, in the *Times* of August 25., in which a candidate among "more than eighty, who had sent in plans, estimates, and specifications, with a letter not to be opened unless the candidate were successful, complains that his drawings were returned, on the 24th of August, "rolled up in a single sheet of paper, tied round loosely with a string, unsealed, addressed to me, and without my sealed letter, which confidential letter they must have opened to have obtained my name." Our readers are aware that, in cases of this sort, the unsuccessful candidates are informed by advertisement that their plans, &c., will be sent where ordered. We are at a loss to conceive why this rule has been departed from in the present instance; and we hope the Chamber of Exeter will give some explanation on the subject.

The Exeter Athenæum, a building intended as a public library and literary institution, like the London Institution, and the Royal Institution, of the metropolis, was commenced early in September. We have not heard the name of the architect; but report assigns the design to our classical correspondent, Mr. Wightwick of Plymouth.

Northumberland. — *Bellingham Bridge* having long been in a state of decay, the foundation stone of a new one, from the design of our correspondent, Mr. Green, architect, Newcastle, was laid on August 22. The bridge will consist of four segmental arches of 50 ft. each. The contractors are Messrs. Welch [we suppose Messrs. Hanson and Welch of Liverpool and Birmingham], who purpose having the arches turned by the end of December. The cost of the bridge will be defrayed by private subscription. (*Newcastle Courant*, Sept. 6.)

Newcastle is undergoing great improvement, in the widening of streets, and in the opening up of new lines of communication from one extremity of the town to another. A corn market is also in contemplation, on a grand and commodious plan, in a central situation. (*Ibid.*, July 12.)

Mid-Lothian. — *The large wooden Piles* upon which the suspension chains of the Newhaven pier are supported have been so much injured by minute marine insects, that it has been found necessary to case them with thick sheet iron.

Inverness-shire. — *A new County Hall*, including a courthouse, sheriff-clerk's office, depository for county records, &c., was commenced in Inverness, in the first week of May last. At the same time, the foundation stone was laid of the United Charity School. The masonic rites usual on such occasions were rigidly observed, the first stone of both edifices being laid in the north-east angle, by the Grand Master of the Northern Lodge. (*Elgin Courier*, May, 1834.)